DOCUMENT RESUME

ED 440 011 SO 031 427

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TITLE From Mexican "Talleres de Artesanos" to ESL Writer's Workshop. Fulbright-Hays Summer Seminars Abroad, 1999 (Mexico).
INSTITUTION Center for International Education (ED), Washington, DC.
PUB DATE 1999-00-00
NOTE 40p.
PUB TYPE Guides - Classroom - Teacher (052) -- Reports - Descriptive (141)
EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Critical Thinking; *Cultural Context; Curriculum Development; Design Crafts; Elementary Secondary Education; *English (Second Language); Foreign Countries; *Latin American History; Multiple Intelligences; *Writing (Composition); Writing Workshops
IDENTIFIERS Fulbright Hays Seminars Abroad Program; *Mexican Arts; *Mexico

ABSTRACT

This curriculum unit is adaptable for students in grades 1-12, from Mexico, Latin America, or any culture using the Roman alphabet in their written language. The unit proposes that students of limited English proficiency will transition from visual and tactile work to written English production. Using culturally familiar activities to enhance their cultural confidence and communicative skills, learners will write on paper in various modes of expression using the critical thinking common to the Mexican craft-making world. The six units of study are: (1) From Murals of Chicanos in El Paso to Informative Writing To Explain; (2) From Woven Wristbands of Tarahumaras in Sierra Madre to Fictional Narrative Writing; (3) From Amate Paper Making of Otomis in Puebla to Informative Writing of Instructions; (4) From Yarn Paintings of Huichols in Jalisco to Personally Expressive Writing of Haiku Poems and Personal Letters; (5) From Clay Figures of Purepeche in Michoacan to Dialogue Writing; and (6) From Codices by Mixtecs in Oaxaca to Persuasive Letter Writing. Each unit features background reading for students on a Mexican people group, their terrain, their craft, presented in the type of text required by students in that unit; critical thinking questions; objectives for the art and writing projects; warm-up and closure activities for art and writing; procedures that include word banks, instructions for students and teachers, writing prompts for students with teacher guidance, and evaluations using rubrics for students and teachers. An Appendix on Mexican music suggests selections for each unit. (Contains 47 footnotes and 25 references.) (BT)

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ED 440 011

A Survey of Mexico's Educational, Cultural and Regional Diversity from Historical and Contemporary Perspectives.

by

Kathleen P. Murphy

SO 031 427

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Fulbright Hays Summer Seminar Abroad- 1999

"A Survey of Mexico's Educational, Cultural and Regional Diversity from Historical and Contemporary Perspectives"

Curriculum of Six Units:

"From Mexican *Talleres de Artesanos* to ESL Writer's Workshop"
by Kathleen P. Murphy, 1999 Summer Fellow

Contents:

Statement of Purpose and Overview of Format
Unit 1- From Murals of Chicanos in El Paso to Informative Writing to Explain
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Unit 3- From Amate Paper Making of Otomis in Puebla to Informative Writing of Instructions
Unit 4- From Yarn Paintings of Huichols in Jalisco to Personally Expressive Writing of Haiku Poems and Personal Letters
Unit 5- From Clay Figures of Purepeche in Michoacan to Dialogue Writing
Unit 6- From Codices by Mixtecs in Oaxaca to Persuasive Letter Writing
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Statement of Purpose and Overview of Format

Purpose:

Students of limited English proficiency will transition from visual and tactile work to written English production using culturally familiar activities in order to enhance their cultural confidence and communicative skills. This curriculum is designed with a 6-week morning summer school program in mind.

Objectives:

Learners will write on paper in various modes of expression using the critical thinking common to the Mexican craft-making world.

Students:

Lessons should be adaptable for students in grades 2-12, at an ESL beginner to advanced level, from Mexico, Latin America, or any culture using the Roman alphabet in their written language.

Time Frame:

Each unit could fit into a 10-hour course. Some could be condensed into a 4-hour class, depending on the time given for various tasks and the level of the students. The units will take longer if the teacher chooses to further break down the steps for very young or unschooled students. The curriculum is designed for an academic summer school of 6 weeks, with one week allotted per unit.

Strategies:

Critical thinking skills are used at all stages of the lessons.

Elements of the projects require individual work and other parts cooperative learning.

Students progress from concrete to increasingly abstract work, culminating in producing spoken and written English relevant to the material objects and their processes.

Units exercise multiple intelligences- visual, tactile, spacial, mathematical, logical, verbal, musical.

Writers Workshop elements- such as journals, peer editing, and self-assessment- are integrated into the lessons, but, sometimes with more structure than normal and always with assigned topics. The writing assignments cover explanatory, narrative, informative, dramatic, and persuasive modes.

Unit Organization:

Each unit features:

- background reading for students on a Mexican people group, their terrain, their craft, presented in the type of text required by students in that unit;
- critical thinking questions;
- objectives for the art and the writing projects;
- warm-up and closure activities for art and writing;
- procedures that include: word banks; instructions for students and teachers; writing prompts for students with guidance for teachers;
- evaluations using rubrics for students and teachers.

Unit One- From Murals of Chicano Artists in El Paso, Texas to Informative Writing to Explain

"The new pleases, the old satisfies." —Cuban proverb (1)

Background Reading Passage on Chicano Murals (Informative Text, in this case to Explain)

Title- "Walls that Speak Spanish"

A big painting done right on a wall is called a mural. Many famous painters did murals across Mexico after the Revolution in 1920. Four of the most famous Mexican mural painters were Diego Rivera, David Siqueiros, Jose Orozco, and Rufino Tamayo.

There were murals in Mexico even before the Spanish arrived. In Teotihuacan, the first major city in America , from 500 A.D., the walls of temples and palaces had murals that pictured the gods. To make the red, gold and aqua paint colors, the artists used minerals.

Today, murals are popular in El Paso, Texas. The rust-colored earth there, made of sandstone and clay, has few trees to add color to neighborhoods. The dry desert air doesn't destroy paint too fast. But the main reason there are so many murals in El Paso is the people.

Chicano painters wanted to inspire the people of Segundo Barrio in South El Paso. Carlos Callejo said the mural painting is a way to get people together, both to work on the project and to enjoy looking at it. Mr. Callejo painted a mural on a library wall in Segundo Barrio. Students from the neighborhood helped him to paint. He put their faces in the mural too. He usually paints the history of his people to help them learn about their past.

Muralists paint symbols that many people can understand. Other kinds of art may use symbols for only a few people. "Muralists became important educators as they painted Chicano contributions to American society not included in textbooks," said Marcos Sanchez-Tranquilino.(2)

Murals are planned on paper. When the artist likes the design, he or she may divide the drawing into sections by making a grid over the picture. Then they divide the actual wall into a matching grid by painting lines on it. In each section of the grid, the artists can copy the picture from the paper onto the bigger version.

Critical Questions:

What part of mural work could best be done by children? Why?
Besides the artist, who would have to be part of a mural project?
Are murals painted to be used for daily needs or for decoration? Explain your opinion.

Unit Objectives for Mural Art and Writing- The learner will:
1. cooperate to create large scale painting of classroom items with labels;
2. express on paper an explanation of the mural's theme, giving examples.

Mural Art Procedure:
Warm-up:
Ask if anyone ever has painted graffiti on a wall? (Some of graffiti is considered mural art.)
Ask if students ever colored with crayons on a wall, and if they got in trouble?
Introduction:
Show a picture of a mural, preferably by a culturally relevant painter.
1. Write instructions for mural making, below, on an overhead or tablet paper and chorally read them.
2. Students follow instructions and complete mural and then label each item.
3. When finished, hang the mural on the wall and enjoy.

Mural Instructions for Students:

1-Every student finds one small item in classroom. (3) Put it with other people's items on one piece of 8.5 by 11" graph paper.

2- Students take turns drawing their item on that same paper. Label each one.

3- Students roll out mural paper on the floor and tape it down.

4- On mural paper, an artist uses a ruler to draw a large grid with the same number of spaces as on the graph paper.

5- The group figures out which squares belong to which artist, maybe by numbering each square.

6-Each student then draws his or her object onto the mural paper by copying from the graph paper to the corresponding squares.

Art Evaluation for Mural:
1. Does the mural faithfully enlarge small classroom items?

2. Did students work in cooperation with others?
3. Are the labels clear and correct?

Notes on Writing to Inform:

Writing to inform is often found in articles, reviews, and informative texts. It features a main idea, supporting details, compare/contrast, and cause/effect.

"An expository paragraph ... includes all the facts a reader needs to understand the subject. ...Examples explain the subject. The closing idea (differs, advances slightly from the topic)...Time words (first, second, third) are used to keep the ideas in order." (4) An expository paragraph gives facts or directions, explains ideas, or defines terms. It is often used for writing assignments. (5) Informative Criteria: 1) Fully explains topic; 2) Uses accurate, specific, purposeful information; 3) Maintains organized plan; 4) Chooses language that enhances text. (6)

Writing Procedure for Explanatory Text about Mural:

Warm-up:

Volunteers read the labels of the common classroom items.

Introduction:

Students discuss how the items play a part in their daily lives. Teacher writes ideas on chalkboard or overhead in their words.

1. Teacher helps students find a theme in their art, ie: "Our School Tools" or "Stuff We Use to Learn." To stimulate ideas, teacher may ask about the raw materials, sources, uses, costs, ... Record all suggestions on the board.
2. Teacher asks for three examples of their theme and how each relates to the larger idea. Write all suggestions on the board.
3. Teacher asks students to generate and vote on a title for their mural and write it on mural.
4. Give students writing prompt below:
5. Teacher guides students through the writing process: Begin with brainstorming, then a graphic organizer, and a draft. The draft should have a broad introductory sentence that hits on key points. Fully explain each point in subsequent sentences. Include specific, accurate information. End the draft with a restatement of the introduction. Get students to edit, revise and proofread as a group.

Prompt for Students- Explain Your Mural

As a group, write to explain your mural. The explanation can hang next to the mural, so visitors know what your theme means to you. Explain the title and the theme. Give three examples of items in the mural and explain how they show the theme. Also answer the five W's about creating the mural. Tell Who, What, When, Where, Why, as well as How.

Remember to use complete sentences. When you have a draft, read it aloud and see if it can be improved. Revise it. Then check for capitalization, organization, punctuation and spelling errors.

Assessment for Mural Explanation:

1. Give students scoring guide below.
2. Put copies of the explanation in student journals and in class portfolio.

Mural Explanation Rubric

Scores Teacher / Student	
___ / ___	Capital Letters
___ / ___	Organization
___ / ___	Punctuation
___ / ___	Spelling
___ / ___	Complete Sentences
	Content:
___ / ___	Tells the title and the theme
___ / ___	Gives 3 examples of items that show theme
___ / ___	Explains how each example shows theme
___ / ___	Tells about creating mural, answering 5 W's
___ / ___	
___ / ___	Total

Key
4= All Correct
3= Most Correct
2= Some Correct
1= Few Correct or None Correct
Totals:
___ = Best Possible Score
___ = My Score

Closure:

Ask— What size paint tubes would artists buy to paint murals? Why?

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Unit Two: From Weaving Wristbands of the Tarahumara in the Sierra Madre to Fictional Narrative Writing

"A good beginning is half the work done." — Puerto Rican Proverb (7)

Background Reading on Tarahumara Weaving (Type of Writing — Narrative Text)
Title: "Hard Work in the High Sierras"

Dona Manuela lives in a log house high in the Sierra Madre Mountains, near a market town called Creel. This grandmother cooks delicious blue tortillas with blue corn. In her village, about 1,000 Tarahumara people live. She has many neighbors who make crafts. Even the children are artisans. Some children make rosary beads out of clay; others make dolls out of wood; others make tiny baskets from reeds.

Andreas is five years old and he helps his family make things from wool. They make bracelets, belts, serapes, and blankets.

Andreas has cousins who live away from the villages, even higher up in the mountains. They have lots of green grass for their sheep to eat. Twice a year, in spring and fall, Andreas' strongest uncle gets special scissors and he cuts the wool off all of the sheep. Then he washes the wool to get the mud out. He dries the wool in the sun. Next, he picks out the sticks and leafs from the wool. The baskets of wool then are ready for Andreas' tall cousin, who has long black hair. She cards the wool by pulling it between two special combs. She makes the wool straight and soft. Next Andreas' aunt spins the wool to make yarn. She pulls small pieces apart into one long thin string that she twists together and winds around a stick into a ball of yarn. To color the wool, Andreas' uncle takes the ball of yarn and puts it in a pot of boiling water that has dye in it.

When the wool is ready, Andreas' family gets the balls of colored yarn from his cousins. Andreas' father is a weaver. Papa built a big loom in their backyard. It is made of logs that are laid in a rectangle. First he laces the yarn around skinny poles at both ends of the loom to hold the strands of yarn apart. Then he pulls yarn from another ball to weave it across the long strands. He carefully counts the strands to see if he should pull the end of the cross strand, called the weft, over or under the long strands, called the warp. When Papa finishes weaving, Andreas' mother and sister make the cloth into serapes, mantas or jorongos. Dona Manuela can buy them or trade them for lots of special blue tortillas. (8)

One year, there was very little rain or snow in their mountains. The families

had no water. Everyone had problems. The next year it rained a lot. Then, they all worked harder than usual.

Critical Questions:

1. What might be special about wool so it can help keep people warm and dry?
2. Do you know anything about the 100-mile, overnight marathons of the Tarahumara Indians?
3. Can you identify the setting in this narrative?
4. What might be a problem for Andreas and his family if there is no rain?

Objectives for Woven Art and Writing Projects- The learner will:

1. Apply a basic weaving technique to create a usable item;
2. Write a narrative about a weaving experiences.

Art Procedure to Make a Woven Wristband or Bookmark:

(Yarn or colored string can be used to weave bookmarks or wristbands. This plan uses a cardboard loom.)

Warm-up for Weaving:

Show students a demonstration loom ready to weave and ask for names of warp and weft.

Introduction:

1. List some things that are made out of wool.
2. All the words generated here should be recorded on index card and posted in word bank.

Part 1- Make the Looms.

1. Students or teachers cut to size an 8"x 5" piece of corrugated cardboard. To prepare for the warp, or long strands, cut eight notches, 1/2" deep slits at opposite ends, along the 5" sides, every 1/4" apart. There should be eight slits and eight teeth on each end.

Part 2- Thread the Looms

2. Begin the warp by wrapping the string around the first tooth of the loom and tying a knot in it.
3. Then bring the string across the front of the loom to the opposite slit or notch. The idea is to have eight parallel strings, separated enough to weave through.
4. Wrap the string around the first tooth from the right side, around back and over

the front, back through the first slit and around back to the second slit, from behind.
5. Next, repeat step 3, by bringing the string across the front of the loom again to the second notch on the opposite side of the loom. Repeat the steps and tie a knot in the last loop.

Part 3- Weaving

6. Take the weft string and weave it alternately over and under the warp strings. Pull together the fabric as tight as you like.
7. The texture can be changed by switching from one to two strings in either the warp or the weft. The color also can be changed. To change texture, cut the weft and tie it to a double string before resuming weaving; or, just weave under and over every two strings. For a new color, just cut the weft and tie a different color string to it before weaving the next row.
8. When finished, remove the wrist band or bookmark from the loom. Decorate the ends as you like or pull them tight and leave them plain. The Tarahumara make long, thin, fine bookmarks and tie dolls at the ends of the threads.

Bookmark Weaving Evaluation:

1. Does your bookmark have straight edges?
2. Does your weaving have an even pattern?
3. Did you vary your texture or colors?

Notes on Narrative Writing:

Writing to express personal ideas can be found in poetry, prose (or narrative), and drama. It features description, observation, and figurative language. Prose narrative can be real (non-fiction) or imagined (fiction).

"A narrative paragraph tells a story about an event in the writer's life. ... Details make the story interesting and real." (9) A narrative paragraph gives the details of an event or experience in story form or in the order they happened. (10) Description is part of narrative. "A descriptive paragraph describes a person, place or thing. A good descriptive paragraph uses words that help readers see, hear, smell, feel, and taste the subject. ...The best detail is saved for last." (11)

Personal Expression Criteria: 1) Develops ideas into whole; 2) Uses purposeful order; 3) Anticipates and answers audience questions; 4) Chooses language that enhances text. (12)

Writing Procedure for Writing Fictional Narrative Text about Weaving:

Warm-up for Writing:

Do you know anyone who has sheep? Do you know anyone who weaves, sells or wears woven items?

Introduction:

Review word bank and add to it, using index cards and posting words: loom, cardboard, weave, warp, weft, tight, loose, colors, texture, strand, string, yarn, wool, sheep, lamb, cotton, under, over, loop, tie, knot, hammock, sweater, blanket, serape, fabric, cloth, tablecloth, ...

1. Give students writing prompt below and chorally read it.
2. Guide students through each step of the writing process, with brainstorming, graphic organizers, and sentence frames, as needed.
3. Students can work independently or in groups. They also may prefer to change a story they know rather than create an original piece.
4. Ask for volunteers to share their stories when finished. Copies should go in journals or portfolio and in a class collection, which could be bound.

Writing Prompt for Students - Fictional Narrative

1- Write a story about a shepherd or a weaver or another character in the weaving community or in the chain of production.

2- First, describe the setting, the time and place.

3- Next, create characters with names, beliefs, a personality.

4- Invent a problem or conflict in their lives, telling what happens first, next, last. Conflicts are usually about either man against nature, man against man, or man against self.

5- Then, find a way to solve the problem.

6- Finally, write a title.

7- Remember to use complete sentences. When you have a draft, read it aloud to peers or let them read it and see if it can be improved. Can you add interesting details? Revise it. Then check for capitalization, organization, punctuation and spelling errors.

Writing Evaluation for Narrative Text:

1. Give students scoring guide.

2. Put copies of writing in journals and class portfolio.

Fictional Narrative Rubric

Scores
Teacher/ Student

_____/_____ Capital Letters
_____/_____ Organization
_____/_____ Punctuation
_____/_____ Spelling

_____/_____ Complete Sentences
_____ Content:
_____/_____ Character is part of the weaving community
_____/_____ Describes setting, time and place
_____/_____ Conflict has a sequence
_____/_____ Problem is solved
_____/_____ Title fits story
_____/_____ Total

Key:
4= All Correct
3= Most Correct
2= Some Correct
1= Few Correct or None Correct
Totals:
___ = Best Possible Score
___ = My Score

Closure:

Calculate the number of skeins needed and the cost to make four wrist bands or bookmarks.

Unit Three: From Amate Paper Making of Otomi in Puebla to Informative Writing of Instructions

"To have companions in our labors lightens the toil." — Puerto Rican Proverb (13)

Background Reading- Informative Text on Making Amate Paper
Title- "New Uses for Old Paper"

In a village in Mexico, called San Pablito, in the state of Puebla, the Otomi people have made amate paper for more than four centuries. San Pablito is northeast of Mexico City, which was the center of the Aztec empire. When the Aztecs ruled the empire, they burned amate paper in religious ceremonies. The Otomi paid their taxes

to the Aztecs by giving them amate paper. (14)

The Otomi also used the paper to make cutout forms that looked like animals or people. They believed these held spirits. Sick people would hold the cutouts to fight illness. (15) The Otomi sold the paper to other people who wanted to make books, called codices. Now very few people use the special paper to make books. But the Otomi still sell the amate to the Nahuatl people, who live in Ameyaltapec, Guerrero, 400 miles away. (16) The Nahuatl paint on the paper. They paint scenes of village life, like rodeos, weddings, farming, games, and animals. Many tourists in the cities of Puebla, Taxco and throughout Mexico like to buy these paintings.

To make amate paper, the same process is used today as hundreds of years ago. First, the Otomi men peel long strips of bark off the fig tree for brown amate or the mulberry tree for white amate. Next, they boil the bark in water and ash or lime. (17) When it is soft, they loosely weave together strips of the bark into a grid pattern on a wooden table. Then they pound the bark with a stone tool, like a metate. They stop pounding when the fibers are frayed and stick together into a strong sheet. Finally, the sheets are laid out to dry.

Critical Questions about Amate Paper Making:

1. What other plant products are beaten with a metate?
2. How could you tell is your paper is made by hand or a machine?
3. What kind of climate and terrain are needed for fig tree growth?
4. Find the places in the reading passage where it tells the 5 W's: Who, What, When, Where, Why and How.

Objectives for Amate Art and Writing: The learner will:

1. Interpret directions to create imitation amate paper;
2. Write the step-by-step instructions for creating the paper.

Art Procedure for Amate Paper Making:

Warm-up:

Announce plans to paint. Take a piece of clean white drawing paper and crumple it up to paint on. Then announce the amate paper project.

Introduction:

Ask- What is amate paper? Read aloud to students as they follow the information in the background reading section, above.

1. After preparing plenty of sheets of brown paper from bags, at least one per student, take one from the stack. Crumple it into a ball and flatten it out again.
2. Then place it in a pan of water to soak. Once wet, crumple it again to soften it. Rub it together as if washing it.
3. Hang it on a clothesline to dry.
4. Verbalize these steps as you demonstrate, but don't write them on overhead yet because that will be the students' task.
5. Have students follow the same procedure with their pieces of cut paper bag. Save a few pieces to do as students write the instructions, to facilitate recall.
6. While the papers dry, begin the writing project, to write the instructions.
7. After the writing is finished and the paper is dry, students create a painted village scene, using black felt tipped pens or paint pens to outline figures. They can partially fill in large blocks of colors with series of thin, straight strokes, while small blocks of color can be solid.
8. An alternative to a village scene is a large stylized animal or plant. These are made with sweeping outline strokes. The inside strokes tend to have repeated linear patterns, as in Arab artwork.

<u>Amate Paper Art Evaluation:</u>

1. Did you make your paper as soft as cloth?
2. Is your design from village life or nature?
3. Did you use short, straight paint strokes?
4. Did you have areas of solid color?

<u>Amate Art Closure:</u>

Students show their work to class, either by walk-around, or in other display.

<u>Notes on Writing to Inform (Instructions):</u>

The accurate and clear sequence of steps in a process are key features of writing instructions. Writing to inform is often found in articles and informative texts. For writing instructions, time words (first, second, third) are used to keep the ideas in order. (18)

Informative Criteria: 1) Fully explains topic; 2) Uses accurate, specific, purposeful information; 3) Maintains organized plan; 4) Chooses language that enhances text.(19)

Writing Procedure for Informative Text on Amate Paper-Making:

Warm-up:

Ask- Is imitation amate paper difficult to make?

Introduction:

Ask- Could you teach someone to make imitation amate paper?

1. Volunteers to tell how it's done. They may use index cards with questions and framed answers to cue spoken production, i.e.:

"What is this?" ; "It is amate paper."

"How did you make it?," "First, we _____. Then we _____. Next we _____. Finally, we _____."

2. When a procedure is agreed upon, either the teacher or a student can record each step on board or overhead.
3. When students think it's correct, read together the prompt, below.
4. When written instructions are clear, invite in someone capable of reading English who didn't see the demonstration. Ask them to follow the written steps to complete the project. (Formative evaluation)
5. As they have questions, edit and revise the group instructions.

Students' Group Prompt for Writing Amate Instructions

Write clear instructions for making imitation amate paper. Put the steps in the correct order. Use sequence words, like before, after, then, next, last, finally, or first, second, third, etc.

Remember to use complete sentences. When you have a draft, read it aloud to peers or let peers read it and see if it can be improved. Can you add helpful details? Revise it. Then check for capitalization, organization, punctuation and spelling errors.

Evaluation:

1. Invite another test subject into the room to try following finished instructions.
2. Student and teacher complete evaluation below.

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3. Put a copy in journals and class portfolio.

Amate Instructions-Writing Rubric

Scores
Teacher/ Student

___/___ Capital Letters
___/___ Organization
___/___ Punctuation
___/___ Spelling

___/___ Complete Sentences
Content:
___/___ Wrote steps in correct order
___/___ Used sequence words
___/___ Revised as needed for new person to use easily
___/___
___/___ Total

Key:
4= All Correct
3= Most Correct
2= Some Correct
1= Few Correct or None Correct
Totals:
___ = Best Possible Score
___ = My Score

Closure:

Post the finished instructions next to display of paintings.

Unit Four— From Yarn Paintings of Huichols in Jalisco to Writing for Personal Expression, a Haiku Poem or a Personal Letter

"A good surgeon must have a hawk's eye, a lion's heart, and a woman's hand." — Dominican Republican Proverb (20)

Background Reading on the Huichols (Expressive Writing)

Title: "A Magical Nature"

A steady hand makes the difference between neat and gnarly yarn painting. If your hand shakes, the glue can cover the yarn and make a mess. The Huichol Indians of Jalisco, southwest of Mexico City, probably find yarn paintings easy. They are used to making bead paintings. These are even harder than the yarn paintings. The bead artisans use a needle to place each tiny bead in the right spot. Then they press them

into soft beeswax that coats the inside of a gourd or the face of a wooden mask. They must have patience and great vision.

Both the bead and yarn paintings are colorful and inspired. The pictures are symbols of fascinating myths in Huichol culture. For, example, a deer's antlers could symbolize a pilgrimage where the people follow a deer for 300 miles from the West coast mountains to the desert of San Luis Potosi. The turtle, snake, and eagle are sacred animals to the Huichol, each with its own story and power. The peyote cactus represents an internal journey of the mind and spirit that the Huichol sometimes take. (21)

Beyond the symbols, the Huichol designs have lots of rhythm. Their lines are curvy and moving, rather than straight and rigid. Their colors come in sets and fade from one to another, rather than contrast. For example, there will be a line of red next to orange next to yellow; or, a line of navy blue, next to light blue, next to light green.

The traditional Huichol live close to nature. They use natural materials in their art and depict nature in their designs. Their highlands of Jalisco and Nayarit may have kept them isolated from the cities. Many want to stay away from people outside their nation.(22) Now, some Huichols sell their artwork in the Tonala market of Guadalajara and in other cities.

Critical Questions:

1. Why would the Huichol people decorate gourds?
2. How and where could you get similar materials in the U.S.?
3. What kinds of themes do the Huichol use in their designs?

Notes on Writing for Personal Expression:

Writing to express personal ideas can be found in poetry, prose (in the form of letters or narrative stories), and drama. It features description, observation, and figurative language. Prose letters usually are about real (non-fiction) subjects, but they can be about imagined (fiction) subjects.

Description is part of writing for personal expression, whether in a narrative or a personal letter. "A descriptive paragraph describes a person, place or thing. A good descriptive paragraph uses words that help readers see, hear, smell, feel, and taste the subject. ...The best detail is saved for last." (23)

In poetry, language usage is very important. Some language usage criteria include: 1) Language choices, word order, and sentence order are used to effect style and tone, and to enhance meaning; 2) Correct usage and mechanics, except where deliberately altered for impact.(24)

Personal Expression Criteria: 1) Develops ideas into whole; 2) Uses purposeful order; 3) Anticipates and answers audience questions; 4) Chooses language that enhances text.(25)

Art and Writing Objectives: The learner will:

1. Apply principals of the Huichol designs in their yarn paintings;
2. Imagine a journey to natural area and write about it expressively, in one of two modes, haiku poetry or a personal letter.

Art Procedure for Huichol Yarn Painting:

Warm-up:

Close your eyes and visualize an airplane ride over beautiful nature. Land your plane at the spot you like best.

Introduction:

Ask yourself: If you could be an animal, heavenly body, or a plant, what would you be?

1. Students draw the creature, heavenly body, or plant they each imagined. They may use a picture dictionary for design ideas if desired.
2. Each student gets a piece of corrugated cardboard, 6" sq. or 9" sq. They draw their designs on cardboard.
3. Each student gets a hanger to sort out and hang from clothesline selected colors of cut yarn.
4. Write on overhead the instructions for yarn paintings to post for students and read aloud.

Student Instructions for Yarn Painting

1- Choose yarn colors to express feelings about object. Then put yarn in separate strands over hanger.

2- Draw design on cardboard.

3- Trace drawing with a glue outline.

4- Lay the yarn over the glue.

5- Fill in the background and details the same way.

6- Press yarn into glue.

7- Glue yarn around edge of cardboard for border. (26)

Yarn Painting Art Evaluation:

1. Did you design an item from nature?
2. Did you express feelings with colors?
3. Did you shift colors in a pattern?
4. Did you repeat patterns to create rhythm?

Writing Procedures for Personal Expression about Being a Creature in Nature

Warm-up:

Read a short poem about plant or animal to class.

Introduction:

First, ask students to identify opinions, beliefs, and feelings in that poem. Then ask students to identify concrete images or details used to paint the word picture in the poem.

1. Students read prompt, below. There is a choice of writing a personal letter or a personal letter
2. After students read the prompt, help them generate a word bank, as a large group or in small groups, based on the vocabulary of the beings they've 'painted' with their yarn.
3. Guide them through the writing process.
4. Ask volunteers to share their work aloud.

Prompt on Personal Expression for Students- Haiku Poem

"Poetry begins with delight and ends with wisdom." - Robert Frost.

1- Write your own haiku poem to paint a word picture. The haiku uses nature to express personal ideas and feelings.

2- The haiku form has 17 syllables in 3 lines. The first line has 5 syllables. The second line has 7 syllables. The third line has 5 syllables. For example.

"Monarch's Journey"

I touch down to rest. (5 syllables)

Wings close like hands in prayer. (7 syllables)

Caterpillar once. (5 syllables)

3- Pretend you are the creature in your yarn painting. How might it feel, see, move, touch the world around it? If you prefer, you may follow the format here:
_____ (a feeling word) to _____ (verb). (5 syllables)
My _____(a body part) _____(a movement) in the _____(location). (7 syllables)
To think- _____ (any 3 syllable word). (5 syllables)

4- Remember to use concrete words and the correct syllable count in the haiku.

5- When you have a draft, read it aloud to peers or let them read it and see if it can be improved. Can you use more interesting details? Revise it. Try to use all five senses.

6- Then check for capitalization, organization, punctuation and spelling.

Prompt on Personal Expression for Students- Imaginary Letter

1- Write an imaginative, personal letter of three paragraphs.

2- Pretend you are the item in your string painting.

3- Talk about your 5 senses- see, hear, touch, taste, smell. Talk about your characteristics and movements.

4- Discuss whatever you care about most as that imaginary being.

5- Use a letter format, with the date, greeting, body, salutation, and signature.

6- Remember to use concrete words. When you have a draft, read it aloud to peers or let them read it and see if it can be improved. Can you use more interesting details? Revise it. Try to use all five senses.

7- Then check for capitalization, organization, punctuation and spelling.

For example:
Jose Doe
ESL Class
Above Average Elementary School

October 10, 1999

Dear Jose,

When we last met, I was a brown fuzzy caterpillar. Well a lot has happened. You would never recognize me. Now I have colorful orange wings and no fur. Instead of crawling around on my belly, I flutter around the

flowers. This is the life!

Everything looks and feels so different from up high. The ants look even smaller than before. And above the trees is sky blue. I love to float around there.

It's easier to get away from bigger animals because most of them can't fly. My only problem so far is those bees that loudly buzz into the flowers for the honey sweet nectar at lunch time. They make my wings vibrate. Nobody can hear me, so I'm writing letters to my old friends to express my joy. I hope you are happy too.

Sincerely,

Beatrice Butterfly

Evaluation:

1. See scoring instruments below.
2. Put copies in student journals and class portfolio.

Haiku Rubric

Scores Teacher/ Student	
___/___	Capital Letters
___/___	Organization
___/___	Punctuation
___/___	Spelling
___/___	Complete Sentences
	Content:
___/___	3 lines long
___/___	Has 17 syllables, first 5, then 7, then 5
___/___	Creates images, feelings, beliefs
___/___	Uses concrete words
___/___	Includes some of 5 senses
___/___	Total

Key:
4= All Correct
3= Most Correct
2= Some Correct
1= Few Correct or None Correct
Totals:
___ = Best Possible Score
___ = My Score

Imaginary Personal Letter Rubric

Scores

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Teacher/ Student

_____/_____Capital Letters
_____/_____Organization
_____/_____Punctuation
_____/_____Spelling

_____/_____Complete Sentences
_____Content:
_____/_____Format has all 5 letter elements
_____/_____Has 3 or more paragraphs
_____/_____Uses 1st person voice of yarn creature
_____/_____Talks about 5 senses
_____/
_____/_____Total

Key:
4= All Correct
3= Most Correct
2= Some Correct
1= Few or None Correct
Totals:
___ = Best Possible Score
___ = My Score

Closure:

1. What was your favorite part of the Huichol art and writing process?

Unit 4- From Clay Figures of Purepeche in Michoacan to Dialogue Writing

"Friends in the marketplace are better than money in the chest."— Paraguayan Proverb (27)

Background Reading on Purepeche Culture (Dramatic Text):

Title: "Market Talk about Clay Creatures"

Hank: Excuse me. Do you speak English?

Rosalia: Yes, I went to school in Florida for three years.

Hank: That's great! I'm just visiting Michoacan for vacation. It sure is pretty.

Rosalia: For centuries, kings from around Mexico came here to our lakes for summer vacations.

Hank: I like the adobe brick houses and the tile roofs. And, the roads made out of big old stones. It looks like a picture.

Rosalia: Well that's because the Purepeche people came here from the Andes Mountains in Peru. You can hear people call us Tarascans, but we call ourselves Purepeche. The Spanish called us Tarascan because it sounds like the word "brother" in our language. (28)
Hank: You have a lot of crafts here in the Patzcuaro market.
Rosalia: Do you see that statue in the plaza?
Hank: Yeah. I wondered what his story was.
Rosalia: That is Padre Quirogo. He gave advice to the people of the lakes. He said each town should make a different craft to trade with each other. We always did that. We still do.
Hank: I see lots of other people buy the crafts too. Today, I bought some, carved wooden spoons, a woven serape, and a guitar.
Rosalia: You also can buy animals made of reeds, embroidered pictures, copper candlesticks, lacquered plates, and clay pottery like mine. (29)
Hank: How do you make those cute little figures? Some of them are funny.(30)
Rosalia: The children make them. The whole family helps with the pottery. My father digs the clay in a mine. He puts it in strong bags on our burro. It goes in a tub in our yard at home. He mixes it with sand to make it stronger and adds water to help stir it.(31)
Hank: So, when the clay is ready, the kids make the figures.(32) They start young.
Rosalia: Yes, that is how they learn. When they are a little older, they also paint the bigger pots and dishes we make. They paint after the pottery has dried in the sun. Then comes the dangerous part. The adults stack up the pottery and make a fire with wood to bake them for hours. (33) I sell them because I'm the best talker in the family.
Hank: You sure are a good talker!

Critical Questions:

1. If you were in a market selling these figures, how would you arrange them on your table?
2. Why might your friends and family like to have figures like these?
3. Which part of the clay-making process could old people best help with?

Art and Writing Objectives: Learners will:

1. Shape and decorate a 3-dimensional, pinch-pot clay figure;
2. Write in dialogue form about the process or the product, naming some shapes and types of lines.

Pinch Pot Art Process:

1. Warm-up: Ask students: Which fingers do you use to pinch?
2. Demonstrate process for making clay figure.
3. While making figure, use vocabulary that is pre-posted in word bank, below, and have volunteer students point to the correct words: clay, shape, cone, sphere, ball, tube, coil, lines, wavy, straight, zigzag, curly, texture, smooth, rough, inside, outside, surface, hand, fingertips, palm, thumb, etc.
4. Also pre-post the written directions for students, so they can read as they watch.
5. Let figures dry on newspaper. Paint them with tempura and seal when dry. (43)

Student Instructions for Pinch Pot Clay Figures:

1- Divide clay ball in half and cover half in plastic.

2- Make a ball with remaining half. This will be the body, shaped like a bell.

3- Put thumb in middle of ball to dent. Pull clay up from outsides of dent with two fingers by pinching clay. Stop when the sides are 1/4-1/2" thick.

4-Make a small clay ball for the head and coils for the arms.

5- Use a pencil point to cut small lines (or score) into the top of the bell and the bottom of the ball. Wet these and then press them together firmly.

6- Pinch face to make eyes, nose, mouth. Pinch one end of coils to make hands.

7- To attach arms and body, score and wet top end of arms and matching areas of body. Attach hands to body for strength.

8-Add details like clothing with pencil point. Put in lines and textures. Carve initials inside the bell.

Evaluation of Pinch-pot Figures:

1. Do all sides of your figure look good, not just the front?
2. Did you add details like lines and texture in the clay with pencils or another tool?
3. Are your shapes balanced so the figure can stand up straight?

Notes on Dialogue Writing:

Dramatic writing is a form of writing used to express ideas or beliefs. Dialogue

is usually part of fiction and drama. It advance the action, shows the social position and nationality of the character speaking, creates an interplay of ideas and personalities by the characters. (35)

Writing Procedure for Pinch Pot Dialogue:

Objectives: Learners will:

1. Use vocabulary in the word bank, to talk about shape, texture, line.
2. In journals, write dialogue with classmates about pinch pots.
3. Collaborate with classmates to select collage of dialogues that simulate marketplace chit-chat.

Warm-up:

Ask: What are the sounds of the marketplace?

Introduction:

Teacher explains to students how to critique people's art or writing, using the "P.Q.P" format- Praise, Question, Polish. This is a writer's workshop technique for encouraging while giving honest feedback, by beginning with praise, then asking questions of the creator, followed by suggestions for improvements.

1. These P.Q.P. steps can be taught using index cards with questions and answers framed, as below. The teacher's clay figure can be used to demonstrate.

Praise: I like it because... ; The best part is ...; It reminds me of ...; It makes me feel ...

Question: What is it? It is a ... ; How did you make it? (First, ... Next, ... Finally, ...); Why did you ...?

Polish: I would add ... (more details); I might change ... (this one part); I might remove ... .

2. Read aloud the prompt, below.
3. Students display their clay figures on desk with their journals open in front of them. In the journals, they write a sentence, which could be a question, about their pot and leave their journals there.
4. Students then walk to next person's desk, look at their figure carefully and write comments about that figure in the potter's journal. Comments should not be repeated but be original. They walk and talk on paper until everyone has written about each figure.
5. Returning to their desks, students read the comments in their own journals.
6. Students should select two or more comments in their journals to respond to in

writing.

7. Volunteers share comments with the class.
8. Interesting dialogues or remarks are written on separate papers by a scribe.
9. When you have a draft of marketplace dialogues, read it aloud and see if it can be improved. Revise it. Then check for capitalization, organization, punctuation and spelling errors.
10. The class mounts the dialogues on a bulletin board or construction paper in a montage.

Student Prompt for Dialogue Writing:

Write a dialogue using your classroom as a marketplace. Start by observing your own clay figures and writing something about it in your journal. Then observe others' clay figures. Write something about each classmate's figure in their own journals. You also may respond to the previous writer's comments. Say something different at each stop you make. The most interesting dialogues will go in a group poster.

Dialogue Evaluation:

See scoring instrument below.

Market Dialogue Rubric

Scores Teacher/ Student	
___/___	Capital Letters
___/___	Organization
___/___	Punctuation
___/___	Spelling
___/___	Complete Sentences
	Content:
___/___	Comments are original
___/___	Talks about clay figures or makers or process
___/___	Responses fit with comments
___/___	Group montage sounds like a marketplace
___/___	Total

Key:
4= All Correct
3= Most Correct
2= Some Correct
1= Few or None Correct
Totals:
___ = Best Possible Score
___ = My Score

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Closure:
Students vote on the appeal of working at a market.

Unit 6- From Glyphs in Codices of Mixtecs in Oaxaca to Persuasive Writing

"A small spark makes a great fire." — Panamanian Proverb (36)

Background Reading on Codices(Persuasive Text)
Title: "Books Prove Mixtecs' Brain Power"

On mountain tops across Mexico there are cities that were busy places 1,000-2,000 years ago. People no longer live there. They are now ruins. But long ago, the Indians lived there or went there to worship their gods. The Mayans of Chiapas and Yucatan carved symbols in the stones of their pyramids. Some Indians, like the Mixtecs of Oaxaca and Olmecs of Veracruz, also made books called codices.

The pages go together like accordians. (37) Some pages look like the Sunday comic strips in American newspapers because they have a series of pictures in boxes. The writers used picture symbols called "glyphs" instead of words. The glyphs are symbols of ideas or sounds. (38) Modern people have learned how to read these codices. They read from right to left, from bottom to top. (39) They tell us about the ancient world. In the Mixtec codices are glyphs that tell us about the Indians' leaders, their past, their calendars, religions, families, maps, games, wars, and even poems in the Nahuatl language. (40) The Mixtec people of Oaxaca wrote many codices.

Many Mixtec codices have lasted hundreds of years. Scribes painted some of the codices on strong paper made of maguey cactus fiber. (41) The root of the same plant can be squeezed to make strong drinks, pulque, tequila and mescal. Maguey grows well in the high plains and deserts of Mexico, such as in Oaxaca.(42) Some of the codices were painted on dried animal skins.

When the Spanish got to Mexico in the 1600's A.D., they burned many early codices. The Spanish were trying to change the Indian people's life. The Spanish wanted the Indians to live like them. So they destroyed the books about their traditions. The Spanish did not find the Mixtec codices in the ancient cities. The Aztec and Toltec people also lived in Mexico. Most of their codices are gone. All these different peoples are ancestors of modern Mexicans. We would know more about them

if only we had more of their books. (43)

Critical Questions:

1. Could the Indian people read and write before the Spanish got to Mexico?
2. How are the codices important to the Indian people of Mexico?
3. How could burning the books change the Indian life?
4. What symbols, besides letters, do we use in the U.S.A. today?

Objectives for Art and Writing: Learners will:

1. use glyphs to represent important categories of their lives;
2. organize their information about their families;
3. write a persuasive letter about the burning of codices.

Family History Glyph Art Procedures:

Notes to Teacher on Glyphs:

Symbols should be universal and simple to draw. Symbols should relate to the category in some way. They should be simple, singular design elements, i.e.: a one-inch straight line, a one-inch zigzag line, a measured spiral, a triangle, an oval, a dot, etc. Their grouping, direction, placement and color can distinguish the meaning, i.e.: three parallel, vertical, straight, black lines inside a rectangle could represent three children in the family. Placement of symbols, in the border of the page or elsewhere also can give it meaning.

Art Warm-up for Glyph:

Show students some glyphs from codices or hieroglyphics. Point out that there are no Greek numbers or Roman letters. Ask students if they have ever made a glyph.

Introduction:

Announce plans to represent their family histories in symbols, each family on a single page.

1. Give each student a copy of the survey and put one on overhead for group to follow as teacher draws in the symbols. Have students read the prepared survey questions that list important elements in their lives, below. Be sure students understand the meaning of each.
2. The chosen symbol should be drawn in the key next to the word it represents, so all use it. Post the key of basic glyph symbols throughout project. Students should

correctly draw the symbol into their key on the survey page.
3. Hand out drawing paper cut in the shape of a flat-topped pyramid for the background of codice page. Also hand out colored paper for drawing, cutting and pasting symbols.
4. Explain the project, and post directions for students, as below.
5. Once finished, students explain their codices to the class.
6. Students interpret the codices of others.

Codice Art Instructions for Students:

1- Generations. If your know about your great-grandparents, use a pencil to divide the pyramid into four even, horizontal levels. Make three levels if you know about your grandparents. Make two levels if you know about your parents. Draw no lines to make one level of you only know about yourself. Each level is a generation, with you on the bottom.

2- First, write the answers for your family next to the questions in the survey. Be sure to say who you are thinking of, yourself, your mother or father, your grandmother or grandfather, your great-grandmother or great-grandfather.

3- Then change the answers to symbols from the key. To do this, draw the symbol on separate paper and cut it out. Most glyphs in the codices have dark outlines around each symbol, with colors inside the figure or shape.

4- Put the cutouts in the right position on the pyramid. But, also move them to the nicest looking placement within the correct area. Check the key to see the correct places. Be careful to put them in the correct generation's level.

5- Fill in the glyph of your generation before the others. This is the bottom layer. Then move up to the earliest generation you know about. Answer all the possible categories.

Survey Questions and Symbols:

For this codice, the questions and symbols for answers (44) are:

1- Do you know about your parent, grandparents, and great-grandparents?
- generation: horizontal line across whole pyramid for each generation known.

2- What religion is your family?
- religion: Christian- cross, Jewish- star, Moslem- crescent moon and star, Hindu- temple top, humanist- stick figure. Put this at the top center of the level.

3- What is the land like near your home?

- natural geography of home town: mountains- 3-peaks, sea- scalloped line, desert- speckles, hills- three bumps, city- rectangular rooftops. Position this where the chin would go on a face, bottom center.

4- Are you a boy or girl?

- gender: boy -inverted triangle; or girl - upright triangle. Put this where the left eye would go.

5- What work does your family do for money?

- profession: construction- hammer, farmer- hoe, medical- stethoscope. housekeeper- broom, trucker- truck, education- chalkboard, business- dollar bill, etc. Position this where a mouth would go on a face, above the chin.

6- What country is your family from?

- country of origin: flags. position this where ears would go, old country for the right, new country for the left.

7- What language does your family speak at home?

- language of origin: hoops- Germanic-red, Latin-orange, African- green, Semitic- purple, Asian- pink, ... Use these as earrings.

8- How did your family travel to the U.S.A.

- mode of travel to U.S., if applicable., might go near the ear area.

9- Do you have any pets?

- animals: cat -spiral, dog- wavy horizontal line. Put this near chin area.

10- How many brothers and sisters do you have?

- family members (used in advanced directions only): vertical black lines.

11- Who is oldest, next oldest, ... youngest?

- birth order (used in advanced direction only): older-to right and top, younger- to left and down.

<u>Codice Art Evaluation:</u>

1. Did students accurately use symbols?
2. Can students explain their glyphs?
3. Can students read others' codices?

<u>Notes on Persuasive Writing:</u>

Writing to persuade can be found in essays, editorials and movie or book

reviews. It feature facts and opinions, conclusions, and cause/effect relationships.

Persuasion is really (the last) phase of argumentation..., but is distinct from it in that it is calculated to arouse some action. Persuasion may draw from the other types of composition— argumentation, description, exposition, and narration— for support, and incorporates within itself elements of each. (45)

"A persuasive paragraph tells your opinion about something. It also tries to get your readers to agree with you. ... Watch for reasons that make the writer's opinions strong. ... Topic sentence states opinion." Reasons are given in the body. Closing sentence restates the opinion.(46)

Persuasion criteria include: 1) Identifies a clear position; 2) Fully supports position with 3 reasons, either personal or factual; 3) Keeps a logical order; 4) Effectively addresses audience. (47)

Persuasive Writing Objectives— Learners will:

1. use letter format to state opinion and argue for action;
2. use reasons to defend position.

Codice Writing Procedures for Persuasive Letter:

Warm-up:

Ask students to imagine an invader coming to this country and burning our books from our libraries, bookstore, homes, everywhere. How could we stop it if they have better weapons or we didn't want to fight?

Introduction to Persuasive Writing:

Clarify with students what kinds of arguments are most effective. Give examples of asking their parents or guardians to buy them a new toy for various reasons. These are on cards. Students sequence them from most to least effective.

1. Students volunteer to individually or chorally read prompt, below.
2. Discuss with students the possible reasons for and against Spain's position. Record these in graphic organizer.
3. Identify which of the reasons in the graphic organizer are strongest and sequence them.
4. Framed paragraph for Persuasive Letter is introduced in graphic organizer form: state opinion, (class defines "opinion," as 'a belief or strong feeling') support with 3 valid reasons, restate opinion toward end, close with strong conclusion that

integrates supports. Persuasive paragraph can be demonstrated, using the arguments from "buy this toy," from introduction.

5. Elicit from students the components of the letter format: heading, date, greeting, body, salutation, signature.

6. Students should reread prompt. Then they can draft, edit, revise and proofread letters.

7. When finished, they can attach them to their codices.

8. Have students share letters from author's chair.

Prompt for Student's Persuasive Writing:

How would you argue to the Spanish king that he should stop burning the codices of the Mexican people, or that he should start burning them? Begin with an opinion. Support with 3 reasons or more. Finish by saying your opinion again in new words, asking for action. Remember to use complete sentences. When you have a draft, read it aloud and see if it can be improved. Revise it. Then check for capitalization, organization, punctuation and spelling errors.

Persuasive Letter Evaluation:

1. See scoring instrument below.

2. Put copies in student and class portfolio.

Would it change the king's policy?

Persuasive Letter Rubric

Scores Teacher / Student	
/	Capital Letters
/	Organization
/	Punctuation
/	Spelling
/	Complete Sentences
	Content:
/	State clear opinion
/	Support opinion with 3 reasons
/	Restate opinion and ask for action
/	
/	Total

Key:
4= All Correct
3= Most Correct
2= Some Correct
1= Few or None Correct

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Totals:
___ = Best Possible Score
___ = My Score

Closure:

1. Students rate the difficulty of persuasive writing on a scale, "easy," "hard," "hardest." Record results using a glyph number symbol.
2. Display individuals' family glyphs with pages joined together like an accordion, as a codice.

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Appendix- Mexican Music

Unit One:
- Tejano Music. Artists like Selena, Tucanos del Norte, Tigres del Norte. (Fonovisa, Inc., 12901 Coral Tree Place, Los Angeles, CA 90066, Tel. 310-827-7222.)
- Ranchero Music. Artists like Maria de Lourdes, Corridos y Trajedias de la Frontera, Los Mismos. (EMI Latin, 1750 North Vine St., Hollywood, CA.)
- Latin Rock Music. Artists like Mana.

Unit Two:
- Regional Dance Music. Collections like "Bailes Regionales." (Discos Canon, Compania Fonografica Internacional, S.A. de C.V., Col. Argentina, Mexico, D.F., Tel.: 527-0596.)

Unit Three:
- Jarocho Music. Artists like Villa Lerdo, Hermanos Talavera. Collections like "Sones Veracruzanos: 15 Exitos." (Polygram Discos, S.A. de C.V. Mexico)
- Danzon Music. Collections like "Danzones Con Marimba: Marimba Cielos Del Sur." (Discos Continental, S.A. de C.V.)

Unit Four:
- Mariachi Music. Artists like Mariachi Vargas, Vincente Fernandez.

Unit Five:
- Purepeche Music. Artists like Rocio Prospero Maldonaldo. E-Mail-mdecea@infosel.net.mx

Unit Six:
- Cumbia Music. Artists like Los Bukes.
- Folk Songs (Nuevo Canto). Artists like Los Folkloristas. (Discos Pueblo, Calz., Gral. Anaya No. 55-2A. tel: 549-84-05.)

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